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*Oh
Mother,
Where
Art
Thou?*



TWO BABIES FOUND
FLOATING IN THE
WATER, ONE MOM,
AND THE RIVER THAT
KEEPS SECRETS

Irish Goodbye

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IRISH WHISKEY

MIXOLOGY: 2 parts Jameson, 1 part Irish cream, 1 part rum cream

FIND SCOTT AT: 225 West 7th Street, Saint Paul

HOBBIES: Golf, Basketball

HIDDEN TALENT: I recently dislocated my elbow snowboarding, so I'd say a snowboarding wipe out artist.

WHAT PEOPLE SHOULD KNOW ABOUT YOU: You ain't gotta lie to kick it.

FAVORITE MN EXPERIENCE: Minnesota State Fair

BIGGEST PET PEEVE: (When someone asks "what is the cheapest drink you have?")

WHAT'S THE WORST DATE YOU'VE WITNESSED: There was a tinder meetup one time, they were the only ones on the patio. It was extremely awkward, I can't believe it lasted as long as it did.

COOLEST/MOST FUN REASON FOR CELEBRATION BY A PATRON: Birthday parties are always the most fun.

WHAT IS YOUR ESTABLISHMENT KNOWN FOR: Its hot turkey sandwich

CRAZIEST THING YOU'VE SEEN FROM BEHIND THE BAR:

I saw a guy punch out a cab window right out front.

SAGE BARTENDER ADVICE: Be here to work.
And closing is where the money's at.

BARTENDER
OF THE WEEK

Scott



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WHERE ART THOU?

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ILLUSTRATION BY
Jennifer Davis

Editorial

EDITOR Pete Kotz
MANAGING EDITOR Hannah Sayle
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STAFF WRITERS Susan Du,
Cory Zurowski
FOOD CRITIC Mecca Bos
COPY CHIEF Bridgette Reinsmoen
PROOFREADER Bryan Miller
CLUBS EDITOR Erik Thompson
CONTRIBUTING WRITERS
Jerard Fagerberg, Jay Gabler, Michael
Madden, Sheila Regan, Youa Vang
CONTRIBUTING PHOTOGRAPHERS
Galen Fletcher, Alma Guzman,
Lucy Hawthorne, E. Katie Holm,
Sasha Landskov, Shelly Mosman,
Tony Nelson, Colin Michael Simmons

Art

ART DIRECTOR Emily Utne
LAYOUT EDITOR Holly Hilgenberg

Production

DESIGN MANAGER Dana Holmay
GRAPHIC DESIGNER Tessa Luedtke

Publisher

Mary Erickson

Advertising

SALES DIRECTOR Leah Parkinson
AGENCY SALES MANAGER Tony Englund
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Marketing and Promotions

MARKETING DIRECTOR Holly Hunt
MARKETING COORDINATOR Lacey Richgels
MARKETING INTERN Maddie Brechlin

Circulation

CIRCULATION MANAGER Tom Imbertson

Business and Administration

CUSTOMER SRV/FINANCE REP Candace Baker
FINANCE MANAGER Bernadette Botoshe

City Pages

800 1st St. N., Ste. 300, Minneapolis, MN 55401
PHONE 612.375.1015 FAX 612.372.3737
E-MAIL adinfo@citypages.com
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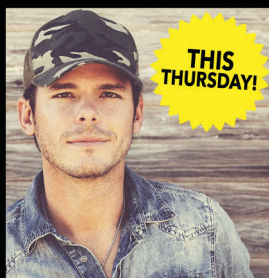
Friday March 17th

SNAILS

DOT NEK **ALLAN KINGDOM** **Any Tnz**
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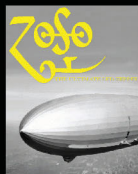
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GRANGER SMITH
3/2 DOORS: 8PM MUSIC: 9PM
SKYWAY THEATRE



ZOSO
THE ULTIMATE
LED ZEPPLIN
EXPERIENCE
3/2 8PM
MUSIC: 9PM
THE LOFT
SKYWAY THEATRE



MEMPHIS MAY FIRE
3/8 5:30PM
MUSIC: 6:30PM
SKYWAY THEATRE

THE SHORTLIST

Ever attend the Mr. Twin
Cities Leather Contest?
citypages.com/slideshows



CHRIS JUHN

THE STAT SHEET

600

Number of people who showed up for a Plymouth town hall meeting with Congressman Erik Paulsen after he refused to schedule one on his own. Paulsen was a no-show.

6

Number of years since Paulsen has held a live town hall where the questions were uncensored.

46¢

What the average American pays annually for federal funding for the arts.

\$368

What the average American pays annually for federal funding of corporate welfare.

WAR ON SNOW DAYS

REPUBLICANS HAVE already declared war on health care, clean water, immigrants, consumer protection, and paid sick leave. Now they're poised for their most nefarious act of all: murdering snow days.

State Rep. Steve Drazkowski (R-Mazeppa) wants to abort Mother Nature's gift to children, replacing them with "e-learning days," whereby kids would contact teachers by internet and phone. But the plan may be subverted by his own party's stinginess. Much of rural Minnesota is without internet access. And much of that is due to Republicans' unwillingness to fund infrastructure.

Mother Nature likes her odds.

"This picture was taken somewhere in Northeast. That's really a hipster. Out of the frame is the obligatory bicycle-made-out-of-a-futon-frame and craft beer."

Reader Andrew Berg responds to "Grainy video of blurry photo proves Bigfoot exists, lives in Minnesota [video]," at citypages.com.

POPULAR STORIES

AT CITYPAGES.COM

With an arrest and more signs, University of Minnesota's **NAZI PROBLEM** grows

You need to see this **MORNING'S FOG** covering downtown Minneapolis [photos]

Libby Osterbauer's canine rescue looked suspiciously like a **DOG FLIPPING BUSINESS**

MINNESOTA GRANDMAS GET NAKED to draw attention to climate change

MINNEAPOLIS' VARSITY THEATER concert calendar empty; owner Jason McLean 'on the legal lam'

blackout
blacklight party
SEWER SESSIONS

SUBTRONICS — AND — SYMBIOTIC
3/9 9PM
THE LOFT
SKYWAY THEATRE



PAPADOSIO & TAUK
3/10 9PM
MUSIC: 10PM
SKYWAY THEATRE



DIRTY AUDIO
KANDY HOPSTEADY
3/11 8PM
THE LOFT
SKYWAY THEATRE

FIFTH FILES 9

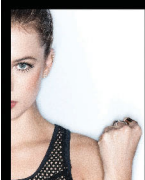
PONICZ
BOOGIE T BOARCROK
3/18 8PM
THE LOFT
SKYWAY THEATRE



BARE NOIZE
RAY VOLPE SPOCK
3/24 8PM
THE LOFT
SKYWAY THEATRE



A GREAT BIG WORLD
3/28 8PM
MUSIC: 9PM
STUDIO B
SKYWAY THEATRE



ILIZA
THE CONFIRMED KILLS TOUR
4/1 7:30PM
MUSIC: 7:30PM
SKYWAY THEATRE



BEAR GRILLZ
THE VOID 2017 TOUR
4/8 8PM
SKYWAY THEATRE



DADA LIFE
4/21 9PM
SKYWAY THEATRE



CASHMERE CAT
4/28 8PM
THE LOFT
SKYWAY THEATRE



THE MAINE
THE MOWGLI'S BEACH WEATHER
5/8 6:30PM
MUSIC: 7:30PM
SKYWAY THEATRE



SOMO
THE ANSWERS TOUR
5/12 7PM
MUSIC: 8PM
SKYWAY THEATRE

3/03 FRI ILLENIUUM W/ SAID THE SKY | SKYWAY THEATRE | *SOLD OUT*
3/04 SAT DVBBBS | SKYWAY THEATRE
3/10 FRI HARD ELECTRONIC: ART OF FIGHTERS | THE LOFT
3/11 SAT ALIKIBA | SKYWAY THEATRE
3/23 THR CHOP DROP: CROWELL B2B CODD DUBZ | THE LOFT
3/25 SAT SAN HOLO | THE LOFT
3/30 THR NATHANIEL KNOWS | THE LOFT
4/1 SAT NETSKY | THE LOFT
4/15 SAT UNLIKE PLUTO | THE LOFT
4/22 SAT GANJA WHITE NIGHT & BUDS | SKYWAY THEATRE
4/29 SAT DACK JANIELS & QUIX | THE LOFT
5/12 FRI PARTY THIEVES | THE LOFT

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KILLING MACHINE

U.S. Bank Stadium has become Minnesota's most lethal structure to birds



AUDUBON CHAPTER OF MINNEAPOLIS

Jim Sharpsteen started around sunrise. He was among a half-dozen or so bird-loving volunteers who, over an 11-week span beginning last August, made the walk of shame around U.S. Bank Stadium.

Laps around the \$1 billion-plus, mostly taxpayer-funded coliseum began at 6 a.m. and lasted two hours. The volunteers represented three conservation groups: Audubon Chapter of Minneapolis, Minnesota Citizens for the Protection of Migratory Birds, and Friends of Roberts Bird Sanctuary.

Their mission was to confirm the worst: to see if the stadium, with its 200,000 square feet of clear and reflective glass, is so indistinguishable to birds that the creatures crash into it like something out of an Alfred Hitchcock movie.

Welcome to the avian killing fields.

Over the course of the monitoring

period, volunteers found 60 dead birds. Another 14 were discovered stunned, laying on the ground.

Among the casualties were 21 white-throated sparrows, nine ruby-throated hummingbirds, and one snow bunting, a.k.a., “snowflakes,” an uncommon sighting for bird-watchers like Sharpsteen, who says he’s never seen anything like it in downtown Minneapolis.

The findings, along with reports from maintenance staff and security guards, estimate that perhaps as many as 500 birds die annually as a result of the building. Even if the actual number is half that estimate, it would still make the stadium the most lethal structure for birds anywhere in Minnesota.

“We knew that the glass would be highly confusing to the birds,” Sharpsteen says. “They see a reflection of a blue sky in the glass, they think it’s a blue sky. They see reflections of trees, they think they can land in those reflections of trees. This confirmed what we already believed would be bad.”

The carnage was especially substantial during the thick of the migration season, that swath of time from late summer into

mid-fall when birds by the thousands utilize the Mississippi Flyway, a migration route stretching from Canada to South America.

The stadium happens to be located smack dab in the heart of that flight path.

The National Audubon Society has contracted with the Minnesota Sports Facilities Authority and the Vikings to conduct another monitoring study starting this year and continuing into 2018.

To the likes of the Audubon Chapter of Minneapolis’ Ann Laughlin, another study will only report what they already know.

“Birds are dying because of the glass on the stadium,” she says. The only purpose of a new study is to “buy the Vikings time” to not do anything.

That’s not good enough, according to Sharpsteen.

“We want them to either replace the glass with a less reflective glass or put a coating on the glass that would make it more bird-friendly,” he says. “I think the more realistic would be to apply coating to the outside of the glass.”

Authority spokesperson Jen Hathaway reserved comment until “the study is finalized in 2019.” —CORY ZUROWSKI

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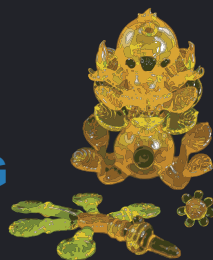
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Mute Point

What the Minnesota House of Representatives says when no one's listening

Last summer, Minnesota learned that House Speaker Kurt Daudt had sneakily installed a “mute button” in the House chamber. The device allows Daudt to unilaterally silence all microphones in the room except for his, making the House less fair, deliberative, and democratic, but a much better place to sleep.

City Pages has gone undercover to learn what constituents are missing. What follows are overheard utterances on the House floor. Names have been withheld to protect the not-at-all innocent:

Aging Twin Cities metro representative, DFL: “Mr. Speaker, I have been representing my district since before some members in this chamber were born. In all my years, I do not recall legislation of this type ever coming before this august body. Frankly, I’m having trouble recalling much of anything. Where is the bathroom?”

Well-meaning rural Republican: “I’m worried. What are we going to do to help farmers?”

Soulless rural Republican: “Farmers Insurance Group? God, I know. We’ve got to protect them from the scurrilous lawsuits of the rubes who bought car insurance. Some of these ingrates have even started reading their contracts!”

Well-meaning rural Republican: “No, I mean... farmers. Like, families that have cows.”

Soulless rural Republican: “I don’t get

it. Are we protecting them from lawsuits from... the cows?”

Suburban Republican back-bencher: “Mr. Speaker, a point of personal privilege, if I may? I want to announce that students from Franklin Delano Roosevelt High, in my district, are joining us in the gallery today. I would like to ask first that we recognize them with a round of applause. And second, that you be very subtle about it when you’re telling me what this next bill is about and how I should vote.”

Ambitious Minneapolis Democrat: “Mr. Speaker, I rise in support of my bill, which is deeply and personally important to me. I ask that members support this bill, and I ask, especially, for the support of the television cameras recording this session. I’m about to declare that I’m running for governor next year, and it’s imperative I get some decent speech highlights to use in TV ads if I’m ever going to make it out of this hellhole.”

Well-meaning suburban Democrat: “Man, I’m torn on this Sunday liquor sales vote. How are you handling it?”

Soulless suburban Democrat: “Oh, it’s easy for me. I need the support of the Teamsters union, so I’m always a ‘No.’ Besides, I hear if you vote against it six times, they’ll tell you where Jimmy Hoffa’s buried.”

Right-wing suburban Evangelical Republican, to Rep. Ilhan Omar: “Representative Omar, I oppose every single one of your positions. I resent your presence in this

chamber and, frankly, in this country. However, it turns out my kids saw you on something called Buzzfeed and they think you’re cool, and have asked me to get you to autograph a few things.”

DFL policy wonk: “Mr. Speaker, as a member of the minority, I realize I cannot stop the majority from denying health-care for pregnancy, cancer, HIV, and any other condition more extreme than golf-induced elbow pain. I am, however, seeking a compromise: an amendment providing for 500 extra printed copies of the bill, which will be mailed to each of these churches you all won’t shut up about attending.”

Universally disliked exurban Democrat: “The abuses of these publicly run suites at the Vikings stadium are crony government at its worst, and an outrage. Two trays of shrimp cocktail, four shrimp each, and we’ve run out of Johnny Walker Blue by halftime? This would never happen in the private sector.”

Freshman rural Republican: “Look, no one likes this Trump ‘drain the swamp’ thing more than me. But in my district, we’ve got a couple polluted lakes where the Department of Natural Resources says becoming a swamp is an absolute best-case scenario.”

Spineless Democrat: “As my colleagues on the other side of the aisle know, this bill has come up in the past, and I have always taken a principled stance against it. That said, if the author of the bill is absolutely certain it’s about to pass, I



Mike Mullen

would ask that she wink, or give some sort of hand signal, so I have enough time to find a new principled position and still be on the winning side.”

Republican healthcare wonk: “I’m not saying the lawmakers who are trained medical professionals should not have come to Governor Dayton’s aid when he fainted during the State of the State. I’m just saying, would it have killed them to ask, before administering treatment, if his collapse was related to a preexisting condition?”

Powerful, deal-making Republican, on cell phone: “I’m sorry, let me call you back, it’s my wife.” (Clicks button.) “Hi honey, I can’t talk right now, I’m on the phone with a lobbyist.” (Pause.) “When will I not be on the phone with a lobbyist? Later. Like, June.” (Pause.) “Look, if you’d just registered as a lobbyist, like I told you to, then I’d have a lot more time for you. Anyway, tell the kids — oh shit, I’ve got another call. Just read the kids one of my press releases.”

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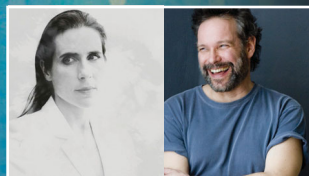
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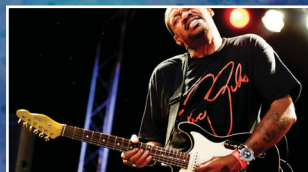
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MARCH 9 & 10



THE SUBDUES
MARCH 11



ERIC GALES
MARCH 12



FAREWELL TOUR
GARY BURTON & MAKOTO OZONE
MARCH 15



NICHOLAS DAVID
WITH VIC VOLARE, RYAN YOUNG,
MIKE CINI & BILLY MCLAUGHLIN
MARCH 16



DOUBLE BILL
SMITHEREENS & MARTHA AND THE MOTELS
MARCH 17



LIV WARFIELD, SHELBY J., JUDITH HILL
MARCH 18



EILEEN IVERS BAND
MARCH 19



ELIZABETH COOK
7PM

HOWIE DAY
9:30PM



SOUTHSIDE JOHNNY & THE ASBURY JUKES
MARCH 21-22



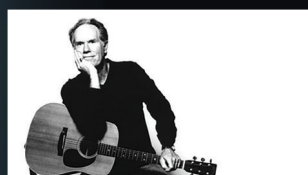
PARIS CHANSONS
MARCH 23



AL STEWART BAND
PLAYS 'YEAR OF THE CAT'
MARCH 24-25



DAVID SANBORN
MARCH 27-28



LOUDON WAINWRIGHT III
MARCH 29

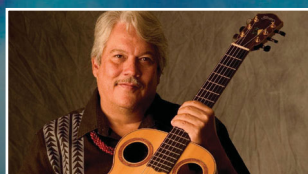


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"When I hear Run Boy Run, it all comes back to me, why I started doing that show back then. I hope they go on forever."
— Garrison Keillor

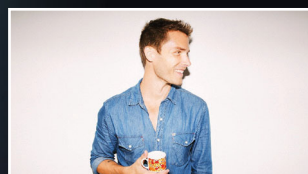
MARCH 5



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MARCH 30



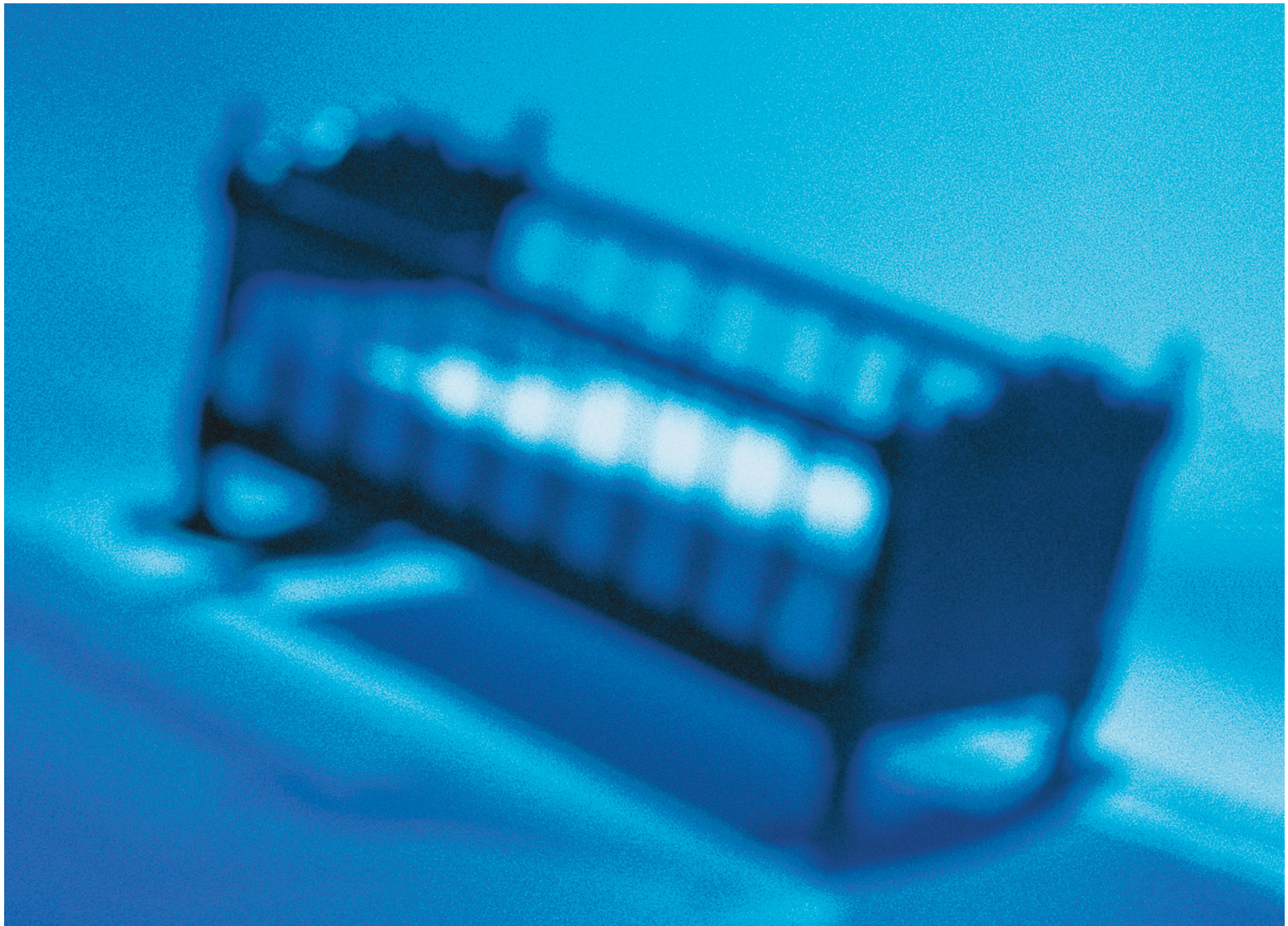
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GETTY IMAGES

Oh Mother, Where Art Thou?

TWO BABIES FOUND FLOATING IN THE WATER, ONE MOM, AND THE RIVER THAT KEEPS SECRETS

The “all-call” almost never happens here. The arrow-shaped tract of southeastern Minnesota known as Goodhue County hugs the Mississippi River. Months can separate incidents of violent crime. For homicides, years. But on a December afternoon in 2003, the emergency dispatcher ordered all available personnel to Florence Township Beach, a sandy spit 65 miles southeast of the Twin Cities.

A group of teenage girls had been hiking along the Mississippi near Frontenac, a village outside Red Wing. They’d assembled earlier that Sunday for a gathering at a Methodist church. On a break from the activities, finding God in nature seemed apropos.

Naked oaks and willows filled the panorama. The girls emerged from the canopy into a clearing. Their footsteps crunched semi-frozen sand.

BY CORY ZUROWSKI

Lake Pepin’s one-and-a-half-mile girth stared back.

Goodhue Sheriff’s Detective Pat Thompson won’t forget what the dispatcher relayed: The girls found the body of a baby boy floating just offshore. He looked to be no more than a few weeks old. The newborn’s naked figure was topped with a mop of dark hair.

The discovery was similar to another four years prior. In late 1999, fishermen found the body of newborn girl. They’d retrieved it from Red Wing Bay, about 12 miles upriver from the beach.

“In both cases we have the victims, apparently both dumped in the water. No witnesses and little, if any, physical evidence,” says Thompson. “Based on the facts we had at the time the second baby was discovered, we believed we had two separate cases. At least that’s what we thought.”



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THE WATER'S EDGE

Goodhue owes much to the Mississippi. In the pre-Civil War era, Scandinavian farmers here produced more wheat than any other county in the nation. Barges transported the harvest to markets along America's most famous river. About 17,000 residents today call Red Wing home. Many of the 19th-century houses on the bluffs survive.

Pat Thompson returned to his hometown after college, becoming a husband, father, and investigator for the sheriff's department.

On an early winter afternoon in 1999, Thompson and Captain Randy Mickelson were driving back to their office from Shakopee. They'd spent the morning in a Scott County courtroom, where criminal proceedings for confessed child killer Dale Jensen had moved by change of venue.

The squad car's radio chirped. All available to Bay Point Park, said the dispatcher, directing officers to the public green space in the heart of Red Wing. Fishermen had discovered the body of a baby near the boat harbor. Thompson and Mickelson had 45 miles to go.

Red Wing police and sheriff's deputies were scattered about the scene. A tarp covered the girl's eight-pound body, umbilical cord attached. She lay beside the public launch.

Save for decomposition's onset, there were no signs of trauma. Ten fingers. Ten toes. A head of dark hair. A newborn's blue eyes.

Thompson stood at the water's edge, looking east toward the main channel. He scanned the armada of metal boathouses and docks. That's where the anglers had first spotted something floating, white and curious. She was swaddled in a large towel.

"We have a victim, a towel, and whatever the autopsy is going to tell us," Thompson says. "The water washed away whatever other physical evidence there was. We have no name, no witnesses, no one calling to say this person, this baby is missing. But because the harbor is calm water and the current doesn't run through there, we were pretty sure that the likelihood she had washed into

the harbor was very, very slim. We believed the victim was found close to where she entered the water."

The infant had been born alive, according to coroner Lindsey Thomas, ruling out stillbirth. She'd only been alive for a few hours and died before entering the water. Judging by the stage of decomposition, the body had been in the river at least a week, probably longer. Toxicology test results weren't publicly disclosed.

"Undetermined," read the cause of death. "Homicide."

"It's listed that way," Thompson says, "because babies obviously don't get into the water by themselves."

CSI: RED WING

Thompson isn't one for theories. A detective since the mid-'90s, he approaches crime-solving in a matter-of-fact Marge Gunderson way. Investigative work isn't sexy. It's tedious. Phone calls. Tracking people down. Interviews. Paperwork. Evidence builds cases one fact at a time, which reveal paths to truths, which add up to answers.

"We'd had previous homicides from time to time," he says. "How many? Maybe five.

The Florence Township Beach where the body of a newborn boy was found floating in the shallows in 2003

be cleared by DNA. Tests on the towel by the Minnesota Bureau of Criminal Apprehension produced nothing investigators could move on.

"Most cases, we hone in on a suspect or they get ID'd within the first 48 hours of the crime window," Thompson says. "In this case, that was gone because the body had already been in the water for so long. When I think back on it, we were doomed when we got out of the car."

The community would adopt the dead orphan. Jeanne and Don Madston made sure of it. Their own stillborn daughter Ann Marie was buried in 1989. The childless couple volunteered to cover the costs of burial at Oakwood Cemetery. The funeral for "Baby Jamie," the Red Wing Republican Eagle reported, was well attended.

There was no such closure for investigators as seasons came and went. New leads were infrequent. Yet in every instance, it was as if the water would wash away any possibility of renewed optimism the case would be solved.

"BABIES OBVIOUSLY DON'T GET INTO THE WATER BY THEMSELVES."

Most of our cases are pretty clear-cut about what happened. When we pulled up to the scene in '99, I thought this is going to be an easy case. Somebody's going to know someone who was pregnant and they don't have the baby, right?"

It looked that way early on. Tips came in by the dozens. Investigators canvassed hospitals, social service agencies, and schools.

Some suspects believed to be pregnant weren't. Others were exonerated by medical records. Still others with shaky alibis would

"I've often wondered if the river represents something," Thompson says. "If it holds some sort of larger meaning. What I do know is it's a darn good place to get rid of evidence."

The third anniversary of the body's discovery meant the statute of limitations on manslaughter expired. Months later, state lawmakers enacted the Safe Place for Newborns law, allowing the mother or immediate family of a newborn to leave a baby at a hospital with complete anonymity during

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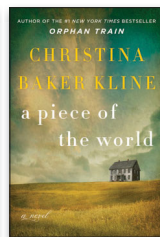
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the first 72 hours of the child's life.

It was an expansion of Minnesota's original Safe Haven law, which had taken effect in 2000. That law said a mother could anonymously surrender her newborn at a designated "safe place" — like a hospital — no questions asked.

A RIVER'S SECRETS

The Great River doglegs beyond Red Wing. Around Frontenac State Park, Lake Pepin's 26,000 acres of blue unfurl like the setting for a Mark Twain story. A descending dirt road dead-ends at Florence Township Beach.

On December 7, 2003, duty said Glen Barringer must drive the route. He was the sheriff's investigator on weekend call.

The church hikers found the baby boy's body lapping the shoreline in a shallow bay away from the main channel. What stood out about the infant was his dark, wavy hair. He looked to weigh around seven pounds. On the adjacent beach lay a blue towel, which would be taken to the state crime lab.

"Yes, you want to treat each case separately," says Barringer. "But how many places, how many counties, has this happened? You're going to put the two mentally together. I know I did."

Lindsey Thomas performed the autopsy. As with the first victim, she concluded this baby had been born alive and died before being disposed of in the river. How long the baby had been alive after birth, Thomas couldn't say.

Thomas deduced the body had been in the water for days, maybe a week, maybe two. The cause of death: undetermined. Barringer would be assigned to investigate.

"Our best shot at solving the case was much like the first, that someone would come forward with information."

Witnesses who'd been in the area didn't report seeing anything or anyone of note. No towel. No sketchy cars. No strangers along the banks.

We've got to be missing something, Thompson thought.

"Say somebody drives down here. They drive in and drive out. Somebody might pay attention, maybe not," he says. "I believed that if we kept asking questions, somebody would know something, eventually."

News reports generated two dozen tips. Detectives canvassed some 75 nearby residences, finding nary a witness, a droplet of blood, or out-of-place tire tracks.

"My personal opinion is somebody just walked up to the shoreline and threw him in," Barringer says.

Fibers from the towel provided nothing of consequence, except to say it possibly came from a motel or laundry service. Goodhue would eventually call upon an FBI profiler. The report was disappointing.

"We were told the suspect was a female and in her child-bearing years, which means she could be anywhere from something

like 12 to what nowadays? Fifty-five-years-old?" says Thompson. "Yep, that's what they told us."

Goodhue turned 150 years old in 2004. It was the same year the sheriff's office bumped Thompson's rank to captain, which meant he was in charge of all investigations. It also meant the only unsolved homicides in county history were on his watch.

The Madstons, the couple who'd paid to bury the first victim, made certain the second would also receive a funeral. Baby "Corey" was buried alongside his sister.

Months after he'd been found, the sheriff's department received DNA results from state officials. Science said the newborns shared the same mother.

"We were told the likelihood was about as high as you could get," says Thompson.

As the news broke in Red Wing, sadness acquiesced. For many, anger became the replacement.

THE STORM INSIDE HER

A gas station has operated at the corner of Fulton Street and Highway 61, Red Wing's main drag, since 1916. Eppen's Auto Services is the latest incarnation.

A life somewhere else never held much of an appeal to owner Bob Eppen. That might explain why he takes the cases personally, a wound to the unapologetic pride he holds for this place.

"I guess the second one bothered me and everybody more than the first one," he says. "The first one, you know, could've been a tragic deal that happened and the mother or the father or whoever had to do something. But to do it a second time...."

Eppen doesn't believe the mother was local. There's no way Goodhue's social fabric would've allowed for either to go unnoticed.

"For a woman from around here to have two full-term pregnancies without someone noticing something, I can't believe that could happen," he says. "This is small-town America. Somebody is going question that. I've always believed it was someone from out of town, could've been, say, a person from Duluth, and they just thought Red Wing was a nice place to do this."

Eppen's opinion runs counter to the prevailing theory of two experts, who believe the woman lived in the area.

Mothers who commit infanticide often share so many of the same traits and circumstances that "the crime is remarkably patterned," says Santa Clara University law professor Michelle Oberman, the author of the book *When Mothers Kill*.

They're likely to be "teenagers, 17- and 18-year-olds most often, and almost never past the age of 30. They tend to be ultra-immature.... In other words, they're shy to a fault, outliers, unknowns. Their relationships with males tilt heavily toward not being very solid, which means their partners react to the news of a pregnancy by leaving."

The incidence of infanticide in the U.S. isn't tracked. Some have estimated the rate to be as high as 300 annually. Many more are believed to go unreported.

Oberman thinks the profile fits this mother. She's alone, likely paralyzed by fear and shame. Her choices were seeded with heavy denial.

"Added to her grand sense of passivity is she won't let herself rationalize what's happening in her body," she says. "If she hasn't gained much weight, and her parents and peers haven't noticed anything, it's much easier to think, 'Maybe I'm not pregnant.'"

What often ends up happening is the woman goes into labor, wanting to believe she's having a bowel movement.

"She ends up having the baby on the toilet," says Oberman.

Which may explain why the children were dumped in the river.

"Everything about this speaks to an impulsiveness and a lack of planning," she says. "I see her being a woman from the local area. This isn't a person capable of long-term planning."

Dr. Carly Snyder, a reproductive psychiatry specialist based in New York City, offers a similar assessment, but with a possible twist.

Her first question about the '99 case is whether the woman suffered from postpartum psychosis.

"A full-term pregnancy with a baby girl weighing eight pounds. Police said she wasn't stillborn," Snyder says. "She's a big girl, which doesn't lead me to believe drugs are involved. It could very well be a woman thinking and acting irrationally because she's suffering from postpartum psychosis."

It occurs in approximately one or two of every 1,000 deliveries. The symptoms usually start within two weeks. They hit without warning and can be brutal to the point that hallucinations, delusion, paranoia, and depression render the victim dysfunctional. It's a psychiatric emergency that necessitates hospitalization, usually with antipsychotic meds.

Although the science is thin, women with mental illness in their history are believed to be more susceptible.

"If that was the case here," Snyder says, "she might have been wrapping the baby in the towel out of the irrational thought that somehow she was caring for or protecting it. She could've perceived the water as some place where she believed her baby would be safe."

If it wasn't mental illness, the intent was to hide evidence.

"Maybe she wanted to have an abortion, but couldn't get one because of some sort of barrier — economic, social, religious, whatever it might have been," Snyder says. "But then why not drop the baby off at a firehouse instead of throwing it away in the water?"

"If the decision was made out of panic, then the water was a place to get rid of it. But throwing it in the water represents a

sort of nefariousness of the act. And why there? In the middle of a population center as opposed to a spot more remote and risk being seen by someone, especially considering all that you've already gone through to get to that point? It doesn't make sense."

A TRAGEDY, NOT A CRIME STORY

Thompson and Barringer are left wanting to believe in something. The passage of time adds to feelings that they've somehow failed. Both admit the unsolved cases humble, frustrate, even embitter them on the worst of days.

"There are so many people who'd take these children. That's what really pisses me off more than anything," says Barringer, a 37-year veteran of the sheriff's department. "Would I like to find who did this? Sure. I'd like to find them before I retire. Will I? Probably not."

He hopes the state crime lab will someday get a DNA hit. It periodically runs victims through its databases.

His counterpart isn't faring better. Thompson's unmarked car passes Eppen's gas station en route to the township beach. At the dead-end beside the river, he gets out with arms extended. "Look around here. Where do you even start? There's some [cases] we don't figure out, like the odd burglary or theft. Those are easier to live with."


Absent the mother, you'd think there's a father or a family member who could still come forward, he continues. He won't admit it, but the belief that these would be solved started living on borrowed time inside him a while ago.

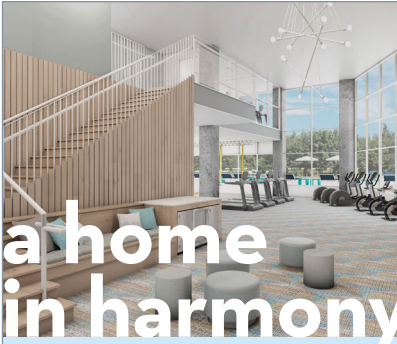
"The fact that someone won't come forward — I don't know what the right word is," he says. "We've never given up hope. We do need a person to come forward with some new information. I think society deserves answers, and it's the job of law enforcement to get them."

If answers and closure are what police seek, maybe now is the time for magnanimity, says Oberman. What is there to lose?

"Continuing to look for this woman so she can be brought up on criminal charges won't help her," she says. "So to answer the question as to why she's never come forward is fairly obvious. She's been through all of this in isolation. Her sense of terror for killing the babies is compounded that she's going to prison if they catch her. None of us can imagine the ongoing storm inside her."

This isn't a crime story, adds Snyder. It's a tragedy, in which mental illness is likely the central character.

"The fact that it happened a second time speaks to no remorse, which speaks toward a sociopathic behavior," she says. "This is not a woman who is thinking. That leads me to believe she suffers from mental illness. Otherwise, it's hard to believe how someone does it twice." 



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A TALE OF TWO LUCIA'S

It's the best of times, and the worst of times, at the pioneering locavore eatery

BY MECCA BOS

It all started back in December 2014, when Lucia Watson sold her eponymous Uptown restaurant, Lucia's, to a group of local investors.

That group was led by Jason Jenny, CEO and majority investor of Stella's Fish Cafe & Prestige Oyster Bar, also located in Uptown. The somewhat corporate-feeling seafood behemoth with a big boozy rooftop hardly seemed like an obvious bedfellow for the 29-year-old legendary farm-to-table institution.

And so the doomy rumors began bubbling up: Lucia's would be forever changed, corporatized or stripped of its substance. Without its beloved founder, the Uptown mainstay would never be the same.

To truly know Minnesota food, you have to know Lucia Watson. Her contributions to Midwestern farms and dining are unmovable paving stones for the current locavore movement. Her Uptown storefront seems as though it's always been there, with its blue awnings and sidewalk cafe where dogs pant heavily in summer and

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their owners sip and nibble the best of everything seasonal Minnesota has to offer.

But it hasn't just always been there. It took all of those 29 years to evolve. Watson grew the place very slowly, first establishing the restaurant, waiting years to expand into the neighboring space for the wine bar, and then doing it again with Lucia's To Go. She resisted the urge to open a second location, or to expand the business beyond the intersection of Hennepin and 31st Street.

Slowly, quietly, surely, the place became an institution, one where employees built their careers, often staying on for 10 or 15 or more years. It's not only an indie success story, it's the biggest local indie success story. And Watson was actually able to exit, fully retiring, with the restaurant's heart still beating.

But is it? Is Lucia's without Lucia still the heart-of-gold restaurant that challenged notions of what a restaurant should



Wild Acres chicken
prepared by Lucia's
new chef, Alan
Bergo

TONY NELSON

be? Does it still deliver daily, nightly, and mightily to its throngs of loyal regulars?

A year and a half into the transition, Lucia's chef of nine years, Ryan Lund, exited. (City Pages reached out to Lund for comment. He did not respond.) Matt Ellison took his place, lasting only a couple of months before leaving for personal reasons. Then in September 2016, Alan Bergo, formerly of the Salt Cellar in St. Paul, stepped into the role of chef. The rapid-fire chef turnover was not an auspicious beginning to the post-Lucia era.

Yet, when I finally ventured a visit, the kitchen was putting out some of the most elegant, technically sophisticated cooking I'd eaten in the Twin Cities in many months. Not only was Lucia's as good as ever, it might even have been better than ever.

I wrote about the golden planks of hash browns, seared in Mangalitsa pork fat; the root vegetable soup, a study in luscious,

edgy woods-meets-cream; the bison stew, deep and profound as mole, peppered with spaetzle airy and addictive as Cheetos; the chocolate passionfruit panna cotta, so rich it nearly pulled me under; the passionfruit ingeniously ringing in with top notes of tang. Even the coffee and the Old Fashioned were exquisite.

Then the comments and emails poured in. On and off the record, there was a consensus building: Lucia's was not doing "pretty damned good," as my headline declared. The new ownership was doing nothing to uphold the standards of the beloved old cafe.

"The new ownership has done a terrible job carrying the Lucia's legacy," one commenter insisted. "They have greatly degraded the brand and have treated the staff (who actually run the business) horribly. With profit as the only thing that matters, poor decision after poor decision

will slowly (or quickly) bring the amazing institution that was Lucia's to a close."

There were accusations that the vanguard of the local farm-to-table movement didn't even order local butter anymore. Another commenter simply said the new management treats staff "like shit."

Hannah Porter went to work at Lucia's To Go about two years ago, attracted by the restaurant's reputation for being a collaborative, family-like environment. She expected an "employee first" workplace, with a high regard for ethical food sourcing. She says she was quickly disabused of all of those notions.

Porter says the new management instead took a "business first" approach, in which most of the longtime management staff was laid off in favor of just one or two managers overseeing everything.

Those left were expected to work sometimes seven-day work weeks and 12- to

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14-hour days in order to pick up the slack, she says. Porter called it an “absolutely insane amount of work.” Still, more staff was cut. She says the ones who remained, like herself, were eventually compelled to walk out. “It became clear that this was a place I’d never be supported as an employee or ever be listened to.”

According to Porter, about 95 percent of the pre-transition staff have either been forced out or left of their own accord.

She says the overall message was that people “needed to stop caring about how Lucia did things.”

“Her name is still on the door,” says Porter, “but it’s not the same place anymore.” While she says management would “like people to believe” that Lucia is in a consulting role, Porter says she’s never seen Watson physically on premises. She adds that she grew exhausted of trying to convince longtime regulars that all was fine.

“You don’t expect to have to argue with a person who owns a farm-to-table restaurant that you can’t sell water- and chemical-injected turkeys from Cub Foods, or Land O’ Lakes Butter instead of Hope Creamery.”

So I went back. And I had an even better meal. Cornmeal-crusted sunfish were a love letter to any Minnesota kid who grew up plucking lake fish off the end of the dock. It was paired with tight bricks of wild rice, sliced and seared like hard polenta. The staple every Minnesotan tires of was new again.

Rustic risotto pilaf that was a dead ringer for Rice-a-Roni, if Rice-a-Roni were an elegant Minnesota treat, blended with nubbins of cabbage coarsely cut, all of it a textural consideration of grains and winter vegetables. Finished with a silky Parmesan broth, it circled back to fine-dining territory.

Thick, rich, country terrine to make you reconsider the genre was porky, seared until caramelized and lacy at the edge, a shared plate you’ll have no desire to share.

As we floated out the door on the soul-satisfying high that comes from a singularly delicious meal, I considered another commenter who said Lucia’s “integrity was replaced with greed.”

How could I reconcile this tale of two Lucia’s?

When I got chef Bergo on the phone he was practically bursting with gratitude. After a trying stay at the ill-fated Cathedral Hill steakhouse Salt Cellar, he found Lucia’s to be a homecoming.

“I get to breathe new life into a Mid-western food legacy,” he says. “It’s like a dream come true.”

The style of cooking that Lucia’s is rooted in, which he calls “getting really good ingredients and then cooking them,”

is what has always driven him. “I always tell people, ‘Imagine if your grandma was a really good cook.’ That’s what we’re doing here.”

Bergo says he’s not surprised about the disgruntlement of some former staff and possibly some current, too. “There’s going to be people frustrated when there is any change, and there is going to be extreme resistance to that change,” he says. He likens taking over a new kitchen to taking over a pirate ship.

But he insists that the ethos, goals, and morals of Lucia’s have not only not changed, but are stronger than ever. He insists that he has Watson’s ear whenever he wants it, that he has complete control over his ordering process, and that the restaurant is using more local product than ever.

As for their turkey, Bergo says that since he’s started “all our poultry has always come from Pat at Wild Acres or very occasionally Hidden Stream (or from Ferndale via Co-op Partners for Thanksgiving).”

“Regarding butter,” he adds, “we still use Hope. About 230 pounds a week.”

Bergo hopes that he can get everyone on board, in a collaborative effort, “like a family.”

John Kephart, a line cook at the restaurant, worked at Lucia’s for a year while Lucia was still at the helm, then for a year-plus after she departed under chef Lund, and now under Bergo. He says if he’s not confident about the future of Lucia’s, he is hopeful.

“If I thought [the new owners] were just a bunch of assholes who just wanted to make money, I wouldn’t be there. People are working really hard there, and it’s not a negative atmosphere.”

And, he adds, ownership has taken a step back toward running the business the way Lucia would have, admitting to previous mistakes in management styles.

“I think that’s where they are right now,” he says, adding that the proof is in the superior food the restaurant is currently serving.

“You can’t really hire anyone to replace Lucia,” Kephart says. “[She] wasn’t just about the business. She had a whole philosophy.”

Luckily, Bergo has a whole philosophy, too. His salad greens come from Bubbling Springs farm, where the farmer reports that the greens “speak to her.” The vinegar for the house dressing gets aged in a crock made from a spruce tree his grandfather built for him. He’s putting more structures in place to limit non-seasonal ingredients, so customers can expect a true representation of what is currently growing right here, right now.

But developing the reputation for these things takes time. Just ask Lucia. **CP**



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THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

THURSDAY, MARCH 2

GO 95.3 PRESENTS
PROF
TIME BOMB TOUR
METASOTA
FINDING NOVYON
CASHINOVA
WILLIE WONKA
\$20/\$25/8PM/18+

FRIDAY, MARCH 3
SATURDAY, MARCH 4

SOLD OUT
FIRST AVENUE, THE CEDAR,
AND CITY PAGES PRESENT
LAKE
STREET DIVE
JOEY DOSIK
\$25/8PM/18+

SUNDAY, MARCH 5

FIRST AVENUE AND SIM PRESENT
TCHAMI
MERCER
\$22/\$25/7:30PM/18+

MONDAY, MARCH 6

FIRST AVENUE, ROSE,
AND 89.3 THE CURRENT PRESENT
BLACK JOE LEWIS
& THE HONEYBEARS
DAMS OF THE WEST
\$17/\$20/7PM/18+

THURSDAY, MARCH 9

89.3 THE CURRENT PRESENTS
THE GROWLERS
CITY CLUB SPRING
TOUR 2017
\$20/\$25/7:30PM/18+

FRIDAY, MARCH 10

93X AND CITY PAGES PRESENT
THE 2017 MOCKSTROSITY
TOUR STARRING
MAC SABBATH
WITH METALACHI
OKILLY DOKILLY
METALLAGHER
\$10/\$15/8PM/18+

WEDNESDAY, MARCH 15

COLD
WAR KIDS
JOUR
\$27/7:30PM/18+

THURSDAY, MARCH 16

GO 95.3 PRESENTS
VINCE STAPLES
THE LIFE AQUATIC TOUR
KILO KISH
\$20/\$25/6PM/ALL AGES

FRIDAY, MARCH 17

P.O.S
ZULUZULUU
INVISIBLE BOY
\$15/\$18/8PM/18+

SATURDAY, MARCH 18

PASSENGER
THE PAPER KITES
\$32/\$35/6PM/ALL AGES

TUESDAY, MARCH 21

ANDREW
MCMAHON
IN THE WILDERNESS
ATLAS GENIUS
NIGHT RIOTS
\$28/\$30.50/6PM/18+

WEDNESDAY, MARCH 22

PORTUGAL.
THE MAN
HDBEENDOE
\$25/7PM/18+

THURSDAY, MARCH 23

RAILROAD
EARTH
WINTER TOUR 2017
BILLY STRINGS
\$22.50/\$25/7PM/18+

FRIDAY, MARCH 24

FIRST AVENUE, SMA,
AND SIRIUSXM JAM ON PRESENT
GALACTIC
THE HIP ABDUCTION
\$26/\$28/8PM/18+

SATURDAY, MARCH 25

DJ KEEZY PRESENTS
THE KLITUATION
CELEBRATING
WOMEN'S MONTH
COCO & BREEZY,
SHANNON BLOWTORCH,
BDOTCROC, SARAH WHITE,
MANCHITA, MARIA ISA,
LADY MIDNIGHT, THE LIONESS,
VIE BOHEME, K.RAYDIO
\$10/\$12/9:30PM/18+

WEDNESDAY, MARCH 29

SON VOLT
ANDERS PARKER
\$20/7PM/18+

SATURDAY, APRIL 1

89.3 THE CURRENT, CITY PAGES,
AND ELECTRIC FETUS PRESENT
TRANSMISSION:
SIXTEEN CANDLES
FT. DJ JAKE RUDH
CELEBRATING 16 YEARS
OF TRANSMISSION AND
47 YEARS OF FIRST AVENUE
\$10/\$12/9PM/18+

SUNDAY, APRIL 2

89.3 THE CURRENT PRESENTS
FOXYGEN
GABRIELLA COHEN
\$16/\$18/7PM/18+

THURSDAY, APRIL 6

THE PSYCHEDELIC
FURS
ROBYN HITCHCOCK
\$25/\$27/7PM/18+

FRIDAY, APRIL 7

ELEPHANT
REVIVAL
DEAD HORSES
\$15/8PM/18+

SATURDAY, APRIL 8

89.3 THE CURRENT PRESENTS
MARGO PRICE
COLTER WALL
\$25/8PM/18+

FRIDAY, APRIL 14

THE BIG WU
25 YEAR
ANNIVERSARY
CELEBRATION
\$15 EARLY BIRD/\$20/\$25 DOS/\$50 VIP
7PM/18+

SATURDAY, APRIL 15

FIRST AVENUE AND
TC PRESENTS PRESENT
MANIC FOCUS
\$15/8PM/18+

MONDAY, APRIL 17

89.3 THE CURRENT PRESENTS
THE ZOMBIES
'ODESSEY AND ORACLE'
50TH ANNIVERSARY
DJ JAKE RUDH
(OF TRANSMISSION)
\$35/7PM/18+

TUESDAY, APRIL 18

89.3 THE CURRENT PRESENTS
THE NEW
PORNOGRAPHERS
WAXAHACHEE
\$33/7PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
BUY TICKETS AT THE DEPOT TAVERN (11AM - 1AM SUN-THURS, AND 11AM-2AM FRI & SAT), ETIX.COM, OR BY CALLING 1-800-514-3849.
VISIT FIRST-AVENUE.COM/OUTLETS FOR A COMPLETE LIST OF LOCAL TICKET OUTLETS.

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- 4/19 **SLEEP** w/ MONO 18+
4/20 **MAYDAY PARADE** - 'A LESSON IN ROMANTICS' 10TH ANNIVERSARY TOUR w/ KNUCKLE PUCK, MILESTONES ALL AGES
4/25 **SILVERSUN PICKUPS** w/ KIEV 18+
4/28 **LUCINDA WILLIAMS** 18+
4/29 **AMERICAN FOOTBALL** w/ S. CAREY, AERO FLYNN 18+
5/01 & 02 **VULFPECK** 18+
5/03 **TESTAMENT** w/ SEPULTURA, PRONG 18+
5/05 **LAURA MARLING** w/ VALLEY QUEEN 18+
5/06 **GEAR DADDIES** w/ SAM LLANAS (FORMERLY OF BODEANS) 18+
5/12 **THE BLACK ANGELS** w/ A PLACE TO BURY STRANGERS 18+
5/13 **COHEED AND CAMBRIA** - NEVERENDER 'GAIBSIV' w/ THE DEAR HUNTER 18+
5/20 **TINA AND THE B-SIDES** w/ HIGH UP 18+
5/21 **BONOBO** 18+
5/23 **JUSTIN TOWNES EARLE** w/ THE SADIES 18+
5/26 **MICHAEL KIWANUKA** w/ CLOVES ALL AGES
6/01 **MARIAN HILL** w/ OPIA 18+
8/07 **SYLVAN ESSO** w/ FLOCK OF DIMES 18+

7TH ST ENTRY

- 3/01 **CHAD VALLEY AND COMPUTER MAGIC** w/ DEVATA DAUN 18+
3/02 **DEATH BY UNGA BUNGA** w/ BEEBE GALLINI 18+
3/03 **TWIN CITIES DILLA DAY BEAT BATCH WARZ** w/ ED O.G., PRINCE PO (OF ORGANIZED KONFUSION), SUN & LA, BDOTCROC, DJ FRANCISCO, DJ SCIPREME, BUTTER BEAT RECORDS, HOSTED BY NILES 18+
3/04 **BAD BAD HATS** w/ WINGMAN (TWO SHOWS) 5PM: ALL AGES / 9PM: 21+
3/05 **MIC Q.A** w/ RADIO AHLEE, LYRIC MARID, MAOLU, NYASIA, DJ KEEZY 18+
3/06 **TEEN JUDGE** (FT. JOHN KIMBROUGH OF WALT MINK) 18+
3/07 **DEAD MEADOW** w/ THE FLASH HITS, CHATHAM RISE 18+
3/08 **GILLIGAN MOSS** 18+
3/09 **DEF KITH, LIVING BODY, LOTT, AND POOLBOY** 18+
3/10 **THE BIG BANG** FT. J. PLAZA, BABY SHEL, CASHINOVA, SIEED BROWN, DJ RICH LEE & NUG MAMA 18+
3/11 **CLAP YOUR HANDS SAY YEAH** w/ STEADY HOLIDAY 18+

TURF CLUB

- 3/01 **THE HEAVY SET, FLATWATER MISSISSIPPI, WAILING LOONS** 21+
3/02 **BUFFALO FUZZ VINYL RELEASE AND TOUR KICKOFF** w/ THE LONE CROWS, THE PUSH 21+
3/03 **GRAVEYARD CLUB, MONICA LAPLANTE, PORNONONO, LYDIA LIZA** 21+
3/04 **TABAH AND J.E. SUNDE CO-ALBUM RELEASE SHOW** w/ AYYAH 21+
3/05 **TUNES TRIVIA** w/ GABRIEL DOUGLAS, JIM MCGUINN, HOSTED BY RYAN CAMERON OF LET IT BE RECORDS FREE EVENT / 21+
3/08 **RUN WESTY RUN** w/ YE YE POW 21+
3/09 **LAZYLIGHTNING420 FT. ERIK BERRY** (TRAMPLED BY TURTLES) AND MARC GARTMAN (TWO MANY BANJOS) PERFORMING GRATEFUL DEAD'S 11/8/69 LIVE AT THE FILLMORE w/ TEAGUE ALEXY 21+
3/10 **AARON GORTON AND THE DOT DOT DOT** w/ DIVES, FIRST DATES 21+
3/11 **MOVING UNITS PRESENTS THE SONGS OF JOY DIVISION** w/ VIKTOR FICTION, SOVIET 21+
3/12 **ADRIAN BELEW POWER TRIO** w/ SAUL ZONANA 21+

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



WEDNESDAY, MARCH 1
LOS CAMPESINOS!
w/ CRYING
at TRIPLE ROCK
\$15/\$18/7:30PM/18+



FRIDAY, MARCH 3
THE RADIO DEPT.
w/ GERMANS
at TRIPLE ROCK
\$15/8PM/18+



SUNDAY, MARCH 5
89.3 The Current and City Pages present
DEVENDRA BANHART
w/ H. HAWKLINE, ROGOV,
JOSIAH STEINBRICK
at FINE LINE
\$25/7PM/18+



TUESDAY, MARCH 7
89.3 The Current presents
TENNIS
w/ OVERCOATS
at TRIPLE ROCK
\$15/7PM/18+



WEDNESDAY, MARCH 8
WE THE KINGS
w/ CUTE IS WHAT WE AIM FOR,
PLAID BRIXX, ASTRO LASSO
at TRIPLE ROCK
\$25/\$79 VIP/5:30PM/ALL AGES



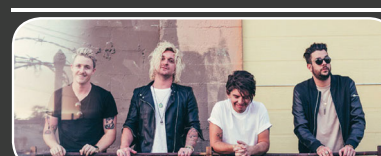
WEDNESDAY, MARCH 8
89.3 The Current presents
JENS LEKMAN
w/ LISA/LIZA
at FINE LINE
\$20/7PM/18+



SATURDAY, MARCH 11
First Avenue, JAM, and 89.3 The Current present
THE JAYHAWKS
w/ THE CACTUS BLOSSOMS,
THE CLOAK OX
at PALACE THEATRE
\$30/7PM/18+



SATURDAY, MARCH 11
SAVE FERRIS
NEW SOUND TOUR 2017
w/ UMBRELLA BED, BABY BABY
at FINE LINE
\$20/\$35 RESERVED BALCONY
8PM/18+



SUNDAY, MARCH 12
THE GRISWOLDS
w/ DREAMERS, 90% ELVES
at TRIPLE ROCK
\$18/6PM/ALL AGES

- 3/13 **AN EVENING WITH NOAM PIKELNY** at The Cedar
3/14 **ALLAH-LAS** w/ THE BABE RAINBOW (OZ) at Triple Rock
3/15 **THE REVIVALISTS** w/ GHOST OF PAUL REVERE at Fine Line
3/18 **GREENSKY BLUEGRASS** w/ CRIS JACOBS at Palace Theatre
3/18 **WHY?** w/ DOSH at The Cedar
3/18 **TRENTMØLLER - FIXION TOUR** at Fine Line
3/19 **BEBE REXHA** w/ DANIEL SKYE, SPENCER LUDWIG at Fine Line
3/20 **DEAFHEAVEN** w/ THIS WILL DESTROY YOU, EMMA RUTH RUNDLE at Fine Line

A LIST

SATURDAY Polar Plunge throws a party at Lake Calhoun **P. 21**

SUNDAY Guillermo de Toro at Mia **P. 23**

TUESDAY Mixed Blood heads to CHS Field **P. 23**

Amy Rice helps usher in spring with new works at Artistry.



AMY RICE

WEDNESDAY 3.1

BARHOPPING/LGBTQ

DRUNK QUEER HISTORY

REVERIE CAFE + BAR

Hundreds of years ago, humans drank themselves to sleep around the fire while telling tales of legendary victories from days of yore. In a way, Drunk Queer History is keeping with this rich (and boozy) tradition. For this installment, City Council candidate and trans activist Andrea Jenkins will be getting tipsy and recounting critical moments in LGBTQ history. It's a topic she's very familiar with whether sober or drunk, as she works on the groundbreaking Transgender Oral History project at the University of Minnesota. As she spins her tales, Ally Rae and Ben Wagner will act out scenes for maximum on-the-fly hilarity. Some of the proceeds from the event will benefit Gadfly Production's upcoming show, *And Then They Fell*. For tickets and more info, visit www.gadflytheatre.org/tickets.html. 9 p.m.

\$15. 1931 Nicollet Ave. S., Minneapolis; 612-353-5252. —JESSICA ARMBRUSTER

COMEDY

ALI SIDDIQ

RICK BRONSON'S HOUSE OF COMEDY

Houston has given us comedy greats like Bill Hicks, Dwight Slade, Ralphie May, and Greg Warren. Ali Siddiq also hails from Houston. However, while those other comics started honing their craft at open mics in Texas, Siddiq's first performances were for a more captive audience — literally. "My entry point into standup comedy came while I was incarcerated," he says. "I used to watch the sitcom *Martin*." Siddiq would then mimic the episodes for fellow inmates who were restricted from watching TV. When there were no new episodes to perform, he commented on prison life. "Even if you're selling drugs or you shoot someone, you still want to laugh," he says. 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30

p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. Through Sunday —P.F. WILSON

THURSDAY 3.2

ART/GALLERY

PICKETS AND PEONIES

ARTISTRY AT BLOOMINGTON CENTER FOR THE ARTS

These days, it's difficult to avoid seeing the political in any type of artwork. Take Amy Rice's prints, for instance. The artist is much beloved for imagery that's often referred to as sweet, wistful, and nostalgic; pieces that could be interpreted as harkening back to a time when things were ostensibly "great." And yet the people in her work are of diverse races, nature is celebrated and nurtured, love and intention are palpable, and girls and women are at the forefront. If America needs to get great again, one could begin with studying the beauty at the heart of Rice's work. In this exhibition, she lightens our lives with colorful imagery

that challenges supposed traditional hierarchies and conveys compassion instead. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8575. Through April 23 —CAMILLE LEFEVRE

BARHOPPING/POP-UP

TATTERSALL SPRING VINTAGE POP-UP

TATTERSALL DISTILLING

Who needs the mall when you can score one-of-a-kind fashion at a place slinging delicious craft cocktails? This Thursday's shopping event at Tattersall Distilling will have vintage experts on hand. Get into the mood to put your winter gear into storage — even if we're not quite there yet — by shopping for spring looks from the likes of Double Peace Studio, Xanadu Vintage (aka Rosebud Was the Sled), and Invisible Ceremony. Even if you don't see anything to buy, your evening can't be a total bust when cocktails are available. 4 to 9 p.m. Free. 1620 Central Ave. NE, Minneapolis; 612-584-4152. —JESSICA ARMBRUSTER

FRIDAY 3.3

BIKES

30 DAYS OF BIKING PRE-PARTY

THE WARMING HOUSE

This April, tens of thousands of people worldwide will make the commitment to bike every day — be it a work commute, a morning workout, or a fun ride around the lake — for the next 30 days. Now in its seventh year, 30 Days of Biking is no small organizational task. Co-founder Patrick Stephenson and his team of volunteers work tirelessly to maintain a website, make partnering connections (the event often raises funds for charities), and host a variety of local events. This year, they're also aiming to become a nonprofit. While we have a few weeks before the challenge begins, this month they're planning a little fun at the Warming House and Farmstead Bike Shop (they're in the same building and throwing the party together). The happening will include live music from No Man's String Band,

and folks who sign up for 30 Days of Biking onsite will score swag. Make new bike friends, plan rides, and give to a good cause. For tickets, visit ticketfly.com. 7 to 11 p.m. \$5-\$20. 4001 Bryant Ave. S., Minneapolis. —JESSICA ARMBRUSTER

FESTIVAL/FILM

A CENTURY OF WOMEN FILMMAKERS

TRYLON MICROCINEMA

Honoring tenacious women who persevered to get their visions on screen, Trylon microcinema is hosting A Century of Women Filmmakers. The wide-ranging retrospective hearkens all the way back to 1916 with a restored print of *Shoes*, a social tragedy directed by Lois Weber, one of the key (and often overlooked) figures in early cinema. The most recent film in the series, *Meek's Cutoff* (2010), speaks to the present with a uniquely meditative reworking of the Western courtesy of Kelly Reichardt, one of contemporary cinema's rising talents. Spanning the 100 years between these films is a mix of pop-

culture hits like *Fast Times at Ridgemont High* (1982), *Desperately Seeking Susan* (1985), and *Wayne's World* (1992) with the electrifying likes of *The Hitch-Hiker* (1953), *Point Break* (1991), and *American Psycho* (2000). Lending further diversity to the lineup, *Losing Ground* (1982) and *Daughters of the Dust* (1991) provide an African-American perspective, while *Cleo from 5 to 7* (1962), *Sweetie* (1989), and *Beau Travail* (1999) expand the lineup to encompass global viewpoints. Fridays through Sundays; visit trylon.org/series/170 for showtimes. \$8. 3258 Minnehaha Ave., Minneapolis; 612-424-5468. **Through May 28** —BRAD RICHASON

ART/GALLERY

THE HARVEST STURDIES: TANYA LUKIN LINKLATER

ALL MY RELATIONS GALLERY

As part of a variety of community events surrounding Oyate Okodakiciyapi: An Evening of Native Contemporary Dance at the Ordway, All My Relations presents "Harvest Sturdies." The exhibition features work by Alutiiq artist Tanya Lukin Linklater, who originates from the Native villages of Port Lions and Afognak in the Kodiak archipelago. Now based in northern Ontario, Linklater engages in a number of different art forms, including performance, video, photography, and installation as she navigates histories, Indigenous spaces, languages, and poetry. There will be an opening reception from 6 to 8 p.m. Friday, March 3. Admission is free; a \$5-\$10 donation is encouraged. 1414 E. Franklin Ave., Minneapolis; 612-872-4700. **Through April 7** —SHEILA REGAN

SATURDAY 3.4

PROTEST

RESISDANCE

HENNEPIN COUNTY GOVERNMENT CENTER

In our ominous political climate, protesting is crucial. This Saturday's RESISdance offers a variety of ways to fight the bullshit through joyous fun. Bring a working radio (bonus points if it's an old-school boombox) and become part of the sound system for this dance party. RARE Productions will provide the tunes as folks dance for LGBTQ rights, arts funding, and equality. Brings some environmentally friendly art supplies to share and help make posters for your yard, for upcoming rallies, or just to have on hand (you never know when you'll come across a protest to join). Chat with folks who will be organizing and discussing new ways to fight the power at this event as well. For more info, follow www.



THE JESUS AND MARY CHAIN

PALACE THEATRE
TUESDAY, MAY 9, 2017
GA: \$30/\$35 • RESERVED LOGE: \$45/\$50
7PM DOORS • 18+

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PALACE THEATRE a jam production. FIRST AVENUE



ROCKSTAR ENERGY DRINK PRESENTS

THE YOUNG RENEGADES TOUR

ALLTIMELOW

WITH GUESTS SWMRS WATERPARKS THE WRECKS

PALACE THEATRE • JULY 16, 2017
\$27.50/\$39.50 RESERVED LOGE • 5PM DOORS • ALL AGES

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PALACE THEATRE a jam production. FIRST AVENUE

WWW.ALLTIMELOW.COM

COMEDY

BETH STELLING

ACME COMEDY CO.



COURTESY OF THE STANDUP

"I've been travelling around the country telling jokes and drinking white wine. So I have no idea how many kids I have out there," Beth Stelling told the audience last summer on the now-canceled *Pete Holmes Show*. Stelling has stayed busy since, having done a three-episode arc on the cult Amazon series *Red Oaks*, as well as becoming a staff writer for the new HBO sitcom *Crashing*, created by the aforementioned Pete Holmes. Stelling hails from Ohio, where she graduated from Miami University before relocating to Chicago. "People in Ohio don't realize you can put all of your things in a bag and leave," she says. 18+. 8 and 10:30 p.m. Friday and Saturday. \$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

CONTINUED ON PAGE 22 ►

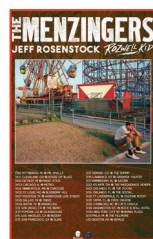
CABOOZE

917 CEDAR AVENUE MINNEAPOLIS, MN

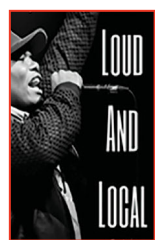
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**A VERY
80S PARTY**
w/ SOAP & EGI
MARCH 3



CABOOZE & LIVE NATION PRESENT
THE MENZINGERS
w/ JEFF ROSENSTOCK
& ROZWELL KID
MARCH 4



**LOUD &
LOCAL!**
FEAT. WILLY ARQ, BREEZY,
COVENANT & MORE!
MARCH 10



**THE CONFUSED
BROTHER BAND**
TAKE ACTION! BENEFIT
SHOW w/ PAPER PARLOR
& MORE!
MARCH 11



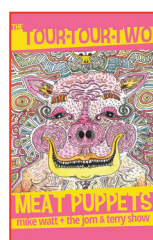
CABOOZE PRESENTS
**THE ENGLISH
BEAT!**
MARCH 21



CABOOZE & LIVE NATION PRESENT
LOCASH
MARCH 23



**FKJ
AKA: FRENCH
KIWI JUICE!**
APRIL 1



**THE MEAT
PUPPETS**
w/ MIKE WATT & THE JOM
& TERRY SHOW
MAY 4

UPCOMING

- 3/1 LEOPRESENTS.COM **Amaranthe** w/ FAILURE ANTHEM, CITIZEN ZERO, CYPHER 16 & MORE!
3/2 **Secondhand Serenade** w/ HAWTHORNE HEIGHTS & THE RED JUMPSUIT APPARATUS
3/8 LEOPRESENTS.COM **Micky Avalon** w/ BOTZY, TY DAVIS & AP LIFTED & MC RENTZ
3/9 LEOPRESENTS.COM **Architects** w/ STRAY FROM THE PATH, & MAKE THEM SUFFER
3/17 **Nuisance** w/ VAUDEVILLE, STRAKE JAK IT, ANTI STAR & PIRANHA
3/18 CABOOZE & LN PRESENT **The Opiuo Band** w/ SPECIAL GUEST TBA
3/25 **Cody Canada and the Departed** w/ RADIO BIRDS
3/29 CABOOZE & LN PRESENT **Senses Fail** w/ COUNTERPARTS, MOVEMENTS, & LIKE PACIFIC
3/30 **The Rumours** ALBUM RELEASE TOUR w/ ONCE AROUND & THE VON TRAMPS
3/31 **The People Brothers Band** w/ MARK JOSEPH & THE AMERICAN SOUL & MORE!
4/8 CABOOZE & JF MUSIC PRESENT **Stevie Ray Vaughan** TRIBUTE SHOW
4/15 CABOOZE & LN PRESENT **Super Duper Kyle** w/ SUPERDUPERBRICK, & COUSIN STIZZ
4/20 CABOOZE & LN PRESENT **Thursday** w/ CITIES AVIV, TOUCHE AMORE & BASEMENT
5/12 CABOOZE & FIRST FLEET PRESENT **The Lacs!**

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND, ECLIPSE RECORDS

A-LIST



The Ordway celebrates Native dances.

PAULO T. PHOTOGRAPHY

CONTINUED FROM SATURDAY ►

facebook.com/RESISdance.Mpls. 1 to 3 p.m. Free. 300 S. Sixth St., South Plaza, Minneapolis. —JESSICA ARMBRUSTER

FESTIVAL

FREEZER JAM

THOMAS BEACH, LAKE CALHOUN

Every year, brave souls who aren't afraid of frostbite put on ridiculous costumes and jump into Minnesota lakes in the dead of winter. They're not insane; they're doing it for a good cause. Polar Plunge Minnesota collects and donates funds for Special Olympics Minnesota athletes. This year, the Lake Calhoun leg of the fundraiser is going all out with the Freezer Jam. Folks will jump in the morning, followed by warmer shenanigans in the afternoon. Outside, revelers will enjoy live music from rockers 4onthe floor, the Last Revel, Viva Kniesel, and Maiden Dixie. Food trucks will be on site to fill bellies, and beer and cider will keep things festive. The evening will be capped with fireworks. If jumping into the lake is too daunting, consider contributing financially at this event instead. For more info, visit www.plungemn.org. 1 to 7 p.m. Free. 3751 W. Calhoun Parkway, Minneapolis; 612-230-6400. —JESSICA ARMBRUSTER

DANCE

OYATE OKODAKICIYAPI: AN EVENING OF NATIVE CONTEMPORARY DANCE

ORDWAY CENTER FOR
THE PERFORMING ARTS

Rosy Simas has been curating a series of events celebrating Native dance in the Twin Cities, including this event at the Ordway. Oyate Okodakiciyapi, which is Dakota for "people coming together," is also the name Dakota writer Gwen Westerman gave Simas. This will be a true

gathering of art and thought. Sharon Day will offer the evening's opening blessing, followed by works by Native Hawaiian Christopher K. Morgan, Santee Smith of the Mohawk Nation, and the intertribal dance ensemble Dancing Earth. A pre-show event at 6:30 p.m. has Simas moderating a discussion about Native dance. In the lobbies are paintings, quilts, and photography by Lakota, Ojibwa, Cree, and Ottawa artists. The evening should prove to be immersive and inspiring. 7:30 p.m. \$19-\$39. 345 Washington St., St. Paul; 651-224-4222. —CAMILLE LEFEVRE

ART/GALLERY

PLAYFUL REFLECTIONS

DOUGLAS FLANDERS & ASSOCIATES

Bits of the everyday assembled into whimsical objects; stuffed animals peering out from behind kitchenware; lily pads unfurling in fantastical fashion: The works of sculptor Kyle Fokken and painters Bruce Nygren and Virginia Randolph Bueide bring a sense of uncanny to the playful fore in this exhibition. A spirited approach to transforming the quotidian into the remarkable infuses their work with a joie de vivre. Texture — the nobby quality of Fokken's sculptures, the watery gloss of Nygren's surfaces, the painterly abstraction of Bueide's ponds — further animate the work. There will be an opening reception from 6 to 9 p.m. Saturday, March 4. 818 W. Lake St., Minneapolis; 612-791-1285. **Through April 9** —CAMILLE LEFEVRE

ART/GALLERY

WOMEN OF SCHMIDT

SCHMIDT ARTIST LOFTS

Twenty-eight female artists, musicians, and writers who live and work at Schmidt Artist Lofts will be sharing the fruits of their labor at this year's "Women of Schmidt." Taking place in

three different galleries, the show is a reprise of last year's exhibition, which was in conjunction with the Guerrilla Girls Twin Cities Takeover. They're showcasing artists once again in honor of Women's History Month. Paintings, collage pieces, photography, and mixed-media pieces demonstrate contemporary visions. There's Reyne Branchaud-Linsk's rolled paper dress that takes on women being told to smile, and MaryBeth Garrigan's *Quadriga* painting, based on the State Capitol's golden statue by the same name where women guide horses despite missing reins. There will also be two readings/talks. "Our Bricks Came First: A Celebration of Trans Women of Color in the Arts" is on March 11, and another reading event is scheduled for the weekend of March 25. There will be an opening reception from 1 to 7 p.m. Saturday, March 4. 882 Seventh St. W., St. Paul. **Through March 31 —SHEILA REGAN**

ART/GALLERY

LAST REFUGE

ROSALUX GALLERY

The bugs migrating through Eleanor McGough's new installation convey an urgency that's arresting and insistent. The delicate paper cutouts are matched in ethereality by McGough's paintings, in which abstracted outlines of butterflies are met with dense brushwork and verdant landscapes. The layering effect creates a resiliency that charms and beckons, while McGough's rich coloration sinks the viewer into depths of textural abstraction. In addition, three new artists have joined the Rosalux family — Betsy Alwin (assemblages), Jim Hittinger (paintings), John Gaunt (accumulations) — and are introduced in this exhibition. There will be an opening reception from 7 to 10 p.m. Saturday, March 4. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through March 26 —CAMILLE LEFEVRE**

SUNDAY 3.5

ART/MUSEUM

GUILLERMO DEL TORO: AT HOME WITH MONSTERS

MINNEAPOLIS INSTITUTE OF ART

The films of Mexican director Guillermo del Toro are filled with beautiful horrors. Walls bleed red clay, monsters taunt hungry children with glistening grapes, and giant steel machines fight aliens in an electric city of the future. His movies range from cult classics to big-budget mega-hits, and include *Cronos*, *Pan's Labyrinth*, *Crimson Peak*, and *Pacific Rim*. For "At Home with Monsters," you'll be able to take a peek into the darkness that inspires him. The show will include paintings, drawings, concept art, artifacts, and other filmmaking ephemera. Items

are organized by topic/terror — the occult, monsters, death/afterlife, magic, innocence/redemption — so you may find yourself spooked by some sections more than others. \$20. 2400 Third Ave. S., Minneapolis; 888-642-2787. **Through May 28 —JESSICA ARMBRUSTER**

TUESDAY 3.7

THEATER

SAFE AT HOME

CHS FIELD

An ambitious new work from playwrights Gabriel Greene and Alex Levy looks at baseball's expression of

our social codes through the story of Victor Castillo, a Dominican Republic-born pitcher suspected of planning to use Game 7 of the World Series to make a political demonstration. Under this scenario Greene and Levy explore how baseball mirrors prevailing attitudes toward race, ethnicity, and celebrity. Making the presentation even more immersive, this world-premiere production from Mixed Blood Theatre will not only be staged at CHS Field (home of the Saint Paul Saints) but will move throughout the venue. Under the direction of Jack Reuler, audiences will tour the stadium, witnessing scenes

enacted in the locker room, press box, luxury suites, and other spaces not generally open to the public. Featuring an 18-person cast, *Safe at Home* makes a strong argument that baseball remains America's pastime by reflecting the sometimes fractious process of cultural change. 7 p.m. Tuesday through Friday; noon and 6 p.m. Saturday and Sunday. \$25 guaranteed admission; free admission offered on a first come/first served basis. Visit www.mixedblood.com for frequently asked questions and to reserve a ticket. 360 N. Broadway St., St. Paul; 612-338-6131. **Through March 12 —BRAD RICHASON**

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TURKISH DELIGHT

You don't have to love cats to enjoy *Kedi*, but it helps

The cats are the stars,
the humans their
supporting cast.



COURTESY OF OSCILLOSCOPE

BY MICHAEL NORDINE

Cats have been in Istanbul since before the ancient city was called that, most of them without a home.

Today they number in the tens of thousands, a constant presence that, to hear one interviewee in *Kedi* tell it, “embodies the indescribable chaos, the culture, and the uniqueness that is the essence of Istanbul.” Ceyda Torun follows a cross-section of these felines in her quietly moving documentary, an ideal cinematic treat for viewers who normally roll their eyes at feel-good fare.

Most of the cats aren't entirely stray — they're so ubiquitous that they've been accepted as part of the city's fabric, and so a loose assortment of shopkeepers, passersby, and tourists can't help but feed them

scraps and give them attention. Together they make up *Kedi*'s ensemble cast. It's the humans who play second fiddle.

Torun has done a marvelous job of not only following her subjects around with fluid, handheld camerawork but of bringing their distinct personalities to the fore; these cats are characters in the truest sense of the word. The first we meet, an orange-and-white mother of four named Sari, is good at hunting and even better at charming humans.

Another is Aslan, the unofficial exterminator at a seaside restaurant with a mouse problem; the “little lion” is welcomed by the proprietors, who more than approve of his nighttime hunting trips. (“He earns his keep,” says an employee.) Perhaps the cleverest of the bunch is the rotund kitty who hangs around a delicatessen

and has made a personal chef of one cook — Duman used to like roast beef, we're informed, but now he prefers turkey and soft cheeses.

Like all others interviewed by Torun, the man has a gentle, even philosophical view of his city's feline denizens. It's a major source of joy, throughout *Kedi*, to hear people ruminate on the animals' impact on their lives and on the city; one woman even draws a connection between her feline neighbors and the difficulty of being a woman in Istanbul. It's often the case that art about animals is especially humane, and so it is here.

There's surely a darker side to all this, one involving motherless kittens and the nameless strays who aren't as well cared for, but Torun mostly opts for the light-hearted. This at times feels like something

KEDI

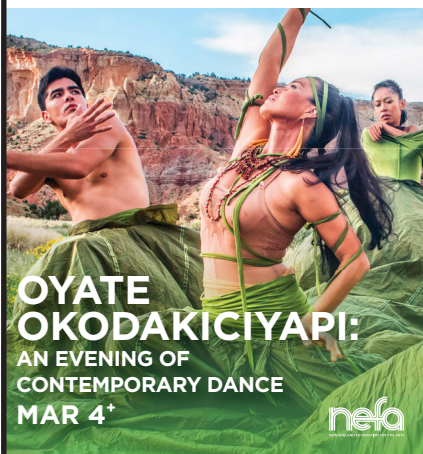
directed by Ceyda Torun
opens Friday, Uptown Theatre

of an oversight, albeit a difficult one to hold against the filmmaker.

In addition to the obvious appeal of watching cats slink their way through a city for 90 minutes, *Kedi* also boasts whimsical musings from its human cast. “It is said that cats are aware of God's existence, but that dogs are not,” says one. “Dogs think people are God, but cats don't. Cats know that people act as middlemen to God's will. They're not ungrateful — they just know better.”

I won't presume to know how you might react to such homespun wisdom about our feline friends, dear reader, but for me it was like catnip. **BF**

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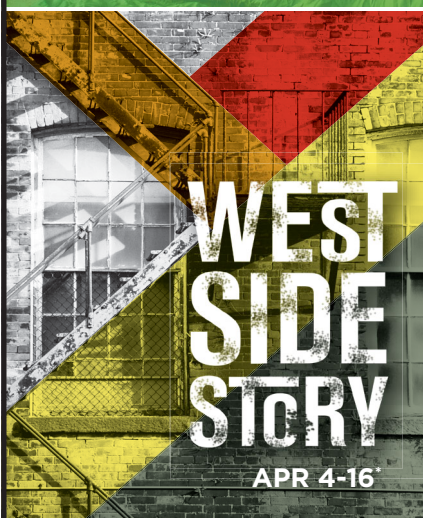


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FIRST AVENUE

A HISTORY OF VIOLENCE

A brutal incident is remembered onstage



DAN NORMAN

BY JAY GABLER

Any number of stage productions are relevant at this precipitous historical moment, but few feel as searingly urgent as *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, from the German Südwestafrika, Between the Years 1884-1915*.

Once you get over that imposing title, Jackie Sibbles Drury's 2012 play is disarmingly accessible. Gathering themselves at center stage, six performers (Sam Bardwell, JaBen Early, Quinn Franzen, Lamar Jefferson, Nika Ezell Pappas, and Nike Kadri) make a few public-service announcements before launching into the supposed meat of the production: a sock-puppet show recounting... well, read the show's title.

As the puppets quickly show us, that history can be effectively summarized in one three-syllable word: genocide. The actors take the socks off their hands, shake their heads, and talk about what comes next. It's here that the real show begins, on the contestable premise that we all now really understand what happened to the Herero around the turn of the 20th century.

As the actors — three of whom are black, and three of whom are white — proceed to debate what to do with the little first-hand source material documenting that history (unsurprisingly, it tended to come from the German colonists), we come to understand that Drury's real interest lies in how our relationships to the past vary, and why it matters who's talking about that past.

Under the direction of Taibi Magar, the

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performers radiate confidence. While all have initial moments when their characters seem to overreach their prerogatives, ultimately the play lands on a damning indictment of whites who fail to appreciate the reality and the sources of their privilege.

As the character most vocally committed to the distinctiveness of a black perspective, Early keeps unrelenting pressure on his castmates, but finds a quiet sensuality in a romantic scene with Kadri. Their characters' close, physical relationship contrasts with the distant and formal coupling between white characters played by Bardwell — smoldering with resentful anger — and a kinetic Pappas.

Despite the play's unconventional, postmodern structure, Drury pursues and achieves one of dramatists' classic goals: to find a truth that the characters don't realize until they've chipped everything else away and it's left naked before us.

Magar, a Guthrie first-timer and hopefully not a last-timer, sustains a broad but precisely calibrated tone even as the tension ratchets up. By the play's conclusion, the characters have struck disconcertingly upon the history of violence we all share. That's laid before us, and then the actors silently exit the stage.

There's no curtain call, and despite the production's power — rather, because of it — nobody really feels like clapping. **CP**

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KIM FERGUSON

40, BOND TRADER

What are you wearing?

Opening Ceremony dress from Nordstrom, Gucci booties from gh2, BCBG Max Azria bag.

Describe your style:

Authentic, opportunistic, versatile.

In what ways is style intertwined with the current political milieu?

The current political situation can be quite distressing, so happy, dynamic clothes can be a daily antidote.



SAM KAZEMINY

23, TOPSHOP SPECIALIST
AT NORDSTROM

What are you wearing?

Topshop pea coat, Ovo long sleeve tee, Topshop jeans, and classic Vans.

Describe your style:

It changes all the time—mainly androgynous. I feel most confident in a pair of nice sneakers, jeans, and a dope T-shirt.

What current trends do you hope will go out of style soon?

Chokers.



RAMMY MOHAMED

30, FASHION DESIGNER, STUDENT

What are you wearing?

Jumpsuit and hijab made by me, gold rope belt by AkuaGabby, shoes from Target.

Describe your style:

Modest with a minimal and contemporary style.

In what ways is style intertwined with the current political milieu?

Designers are calling for inclusion, diversity, and women's rights on the runway. A good example is our hometown model Halima Aden, who wore her full hijab at New York Fashion Week and again in Milan.



STEPHANIE LAKE

41, JEWELRY DESIGNER

What are you wearing?

Max Mara gown, Victorian capelet, vintage Carlos Falchi clutch, Stephanie Lake Design jewelry, Maiyet heels.

Describe your style:

Grande Dame. I believe in mixing fine and finer.

In what ways is style intertwined with the current political milieu?

Style is identity. In the current state of things, even a color can be harnessed as a symbol of opposition or solidarity.

Ryan Adams



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PURPLE WINDFALL

How Minnesota should spend the millions in tax dollars we'll collect from Prince

BY KEITH HARRIS

As you may have heard, Prince died last year. He left behind a rich musical legacy, a fleet of cars and motorcycles, acres of real estate, even a stack of gold bars — but no will. And so a probate court in Chaska has spent nearly a year sifting through spurious claims from long-lost “relatives” to determine who should inherit an estate that court filings suggest is worth about \$200 million.

Prince's lack of estate planning also brought about a hefty tax bill, which may gobble up nearly half the value of his assets. The IRS gets most of that, but the state of Minnesota will chomp off a healthy mouthful for itself. We already received a \$4 million down payment in January, with the remainder due this summer. Depending on how much of Prince's wealth is subject to our 16 percent estate tax, more than \$30 million could theoretically flow into Minnesota's coffers this year.

Let's spend it all.

Yes, it would be highly prudent and Minnesotan of us to squirrel that windfall away for the future, but it would be grossly untrue to the spirit of a man who said “parties weren't meant to last.” Let's splurge, bestowing our unexpected riches on some suitably Prince-worthy endeavor named after the artist himself. This would be a one-shot deal — there wouldn't be any additional funding for the next year — but that would be in keeping with Prince's charitable M.O. His generosity was abundant yet spontaneous, typically manifesting itself in a huge one-time gift rather than being methodically doled out over time through a nonprofit foundation.

This spending proposal would be as unique as Prince himself. No one I spoke to could recall the legislature ever earmarking an individual's estate tax payment for a specific budgetary purpose. And it would certainly be a more suitable honor than the last time state lawmakers attempted to enact special legislation related to our hometown superstar. Proposed last year, supposedly to protect Prince's legacy, the so-called “PRINCE Act” would have increased some artists' intellectual property rights at the expense of other artists'



JIM MONE, AP

ability to create. It went down in flames. Let's shoot for a nobler tribute this time.

Think of this as our gift to Prince, who was kind, forgetful, or indecisive enough not to shelter his wealth from the taxman. The obvious question to ask then is, “What would Prince want?” To which the immediate answer would be “Who the hell knows?” Even Prince's most trusted associates found his ways inscrutable.

But we can look to the individuals and organizations Prince supported during his lifetime for clues. These causes tended to relate to music, education, and racial equity — sometimes all three at once. With that in mind, consider these preliminary suggestions an invitation to provide your own. Every idea should be on the table, just so long as (to again quote Prince) it's for a worthy cause.

Education

Some of Prince's biggest charitable donations went to education. His \$200,000 gift to Minnesota's Harvest Network was a key factor in that north Minneapolis

charter school system's survival. A state outlay to expand music education, which is always muscling for equal time and money in our public schools, would be an obvious way to pay tribute to the virtuoso instrumentalist.

But Prince's interest in education extended beyond the arts to science and technology. After the death of Trayvon Martin, for instance, he not only quietly passed financial support on to the murdered young man's family, but he began funding #YesWeCode, a program that brought tech literacy into the inner cities. According to Van Jones, the activist and nonprofit organizer who served as Prince's philanthropic adviser in his final years, Prince was concerned that there weren't “enough black Mark Zuckerbergs” in the world. A state grant to ensure that children of color are receiving STEM education comparable to their white peers would help remedy that.

Community youth programs

Education doesn't only take place in

school. Prince's early development — as a musician and as a human being — was fostered through his participation in programs at The Way, the storied north Minneapolis community center organized by longtime community activist Spike Moss. The Way was a hangout for just about every young black musician who'd eventually help create the Minneapolis Sound. One way to honor Prince's legacy, and perhaps to extend it through the budding musicians of the future, would be to increase investment in youth programs, providing a social environment that could foster interaction and collaboration.

Racial equity

Prince was always concerned with the economic side of racial justice, from the time when he struggled for financial control of his art to his final concert in Atlanta, which he opened with the Staple Singers' fervent cry for reparations, “When Will We Be Paid?” Last year's state budget included \$35 million for programs that reduce economic and educational disparities between whites and people of color, an amount that drops by half this year. Prince's estate tax funds could supplement these programs.

Arts funding

Minnesota is a relatively generous state when it comes to arts funding. But as you may have read in these pages just two weeks ago, the Trump administration's possible cuts to the federal arts budget, including the elimination of the National Endowment for the Arts, would be a blow to our arts community. Minnesota could make a strong statement about the importance of arts funding with a one-time boost in its own investment. And since the process of bestowing arts grants is as susceptible to racial inequities as any other aspect of American life, the money could either be directed toward people of color or used to expand outreach into underrepresented communities.

A new sports stadium

I probably shouldn't even joke about this, huh? It'll just give them ideas. **Q**

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MBONGWANA STAR
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Mshale
Saturday, March 4
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CARNAVAL BRASILEIRO
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Sunday, March 5
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Monday, March 6
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Fuzzy Math

9pm • Bar Stage • 21+

TUESDAY, MARCH 7

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STING

MYTH, THURSDAY 3.2

Sting has spent most of this century flitting among diverse projects: lute playing, Christmas tunes, symphonic collaborations, Broadway, a seemingly grudging reunion tour with his old Police mates. But with the release last fall of *57th & 9th*, the Police man is back on the rock beat. The new album, named for the Manhattan intersection Sting crossed daily on the way to his studio, has a workmanlike feel to match its title, with experimentation dialed back in favor of solid, straightforward tunes. The Police-like "I Can't Stop Thinking About You" and snarly "Petrol Head" are the key rockers. "50,000" and "Heading South on the Great North Road" are essentially bookend reflections on his long career. "Inshallah," with sighing electronics, puts the refugee crisis in human perspective. And "The Empty Chair" is a quiet, wrenching ballad about ISIL-murdered journalist James Foley. 7 p.m. \$87. 3090 Southlawn Dr., Maplewood; 651-779-6984. —RICK MASON

MBONGWANA STAR

CEDAR CULTURAL CENTER, FRIDAY 3.3

In the Lingala language, mbongwana means change, and Mbongwana Star, from the Democratic Republic of the Congo, has embraced that concept with gusto. Coco Ngambali and Theo Nzonza founded the band in 2013 after a management dispute prompted them to leave Staff Benda Bilili, a scrappy Kinshasa rumba band consisting mostly of shantytown paraplegics who got around on tricked out tricycles. Looking for a new direction, the pair hooked up with Parisian producer, bassist, and percussionist Liam Farrell, aka Doctor L. The 2015 album they created, *From Kinshasa*, is surrealist, space-age Afropop, crossbreeding Congolese rumba, soukous, and shards of reggae with a bristling stew of twisted grooves, conspiratorial electronic tangents, industrial clangs, buzzing distortions, and dozens of other sonic shenanigans. This is deep tradition rocketed into another dimension — or as one tune is called, "From Kinshasa to the Moon." 8 p.m. \$28. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON

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Come Now

Why do men get the blame if their partner can't climax?

Fortyish, straight, white dude here. I have this weird (possibly misogynistic) belief that, when it comes to sex, I can't win. Actually, I think men in general can't win. It comes down to this: During sex, if the man doesn't come, it's the man's fault, because he clearly has problems with his dick and is barely even a man and should be ashamed of himself. If the woman doesn't come, it's also the man's fault, because he's clearly bad at sex and doesn't even care and is barely even a man and should be ashamed of himself. So am I a misogynist or just a guy with issues? Any advice for me moving forward?

YEAH, I GOT ISSUES

If you've been with women who blamed you when you didn't come, YIGI, and then blamed you when they didn't come, well, that had to be annoying. Or maybe you're referring to something in the ether and not to any climax-related shaming you've actually come in for. (Have you been with women who shamed you like this? Have you been with any women at all? If not, it's possible your letter is an MRA setup and/or you're a misogynist with issues.)

But if this has actually happened to you, YIGI, chalk it up to "some people are awful, women are people, some women are awful" and let it go. And remember this about men: Sometimes we come during sex, sometimes we don't; the number of times we don't increases with age. Focus more on intimacy, connection, and mutual pleasure, and seek partners with the same focus.

As for women: You do know that dick alone isn't gonna do it for most women, right? Only a small percentage of women can come from PIV intercourse alone. And you're familiar with the clitoris, right? But if you find yourself in bed with a woman and you're having difficulty helping her come (you're there to *help* not *make*), ask her if she can make herself come. If she can't, odds are you won't be able to help her come, either—not you, not anyone else. If she can, ask her to masturbate to climax while you watch. Make a close study of what works for her. If she touches herself in a certain way, learn to touch her in that



Dan Savage

way. If she busts out a vibrator, use that vibrator before, during, and after PIV or instead of PIV. Good luck.

A therapist told me to go out and have some fun—I'm a married woman with teen boys and feeling a bit lonely—but I'm not looking to have an affair. I just want a spanking now and then. I found the one kink club I visited in New York to be kind of depressing, and my spanking friends are more of a social group who hang out on the weekends. I just need a little recreation—some good, clean spanking fun.

SEEKS PADDLING AND NEEDS KNOW-HOW

Kink enthusiasts have conventions, SPANK, where like-minded/employed/aroused folks meet and socialize before heading up to their hotel rooms for some good, clean, kinky fun. I think you should get your ass to one of the many spanking conventions out there—and so does Jillian Keenan, journalist and author of *Sex with Shakespeare*, a memoir about your shared kink (spanking) and how Shakespeare's plays helped Keenan discover and accept herself, as a human being and as a kinkster.

"National parties are a great way to get safe, fun, no-sex spankings and meet other people in the scene in a low-pressure environment," said Keenan, who sent a list of events all over the country: Shadow Lane (Las Vegas), Boardwalk Badness Weekend (Atlantic City), Crimson Moon (Chicago), Spanking Club of New York (New York City), Texas All State Spanking Party (Dallas), and Lone Star Spanking Party (Houston).

"There are some parties I've chosen not to attend for political reasons," said Keenan. "The spanking community isn't immune to heteronormative bullshit, unfortunately, and some parties explicitly prohibit M/m play. Any party for sexual minorities that prohibits expressions of other minority sexual identities doesn't deserve our time or our money!"

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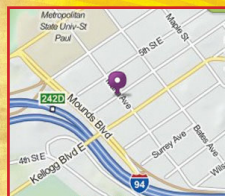


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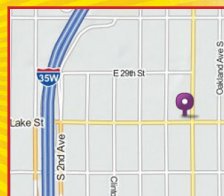
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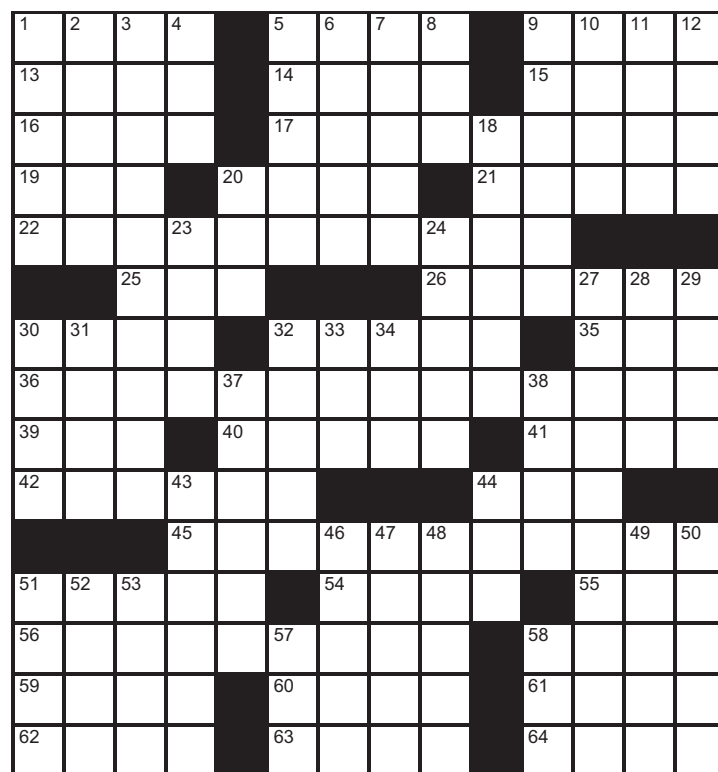
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PIXAR REMAKES

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Across

- 1 Cuts in half
- 5 Korean restaurants
- 9 Nights before the big day
- 13 Dumbstruck responses
- 14 Easy victory
- 15 Lawless character
- 16 Barbell material
- 17 "Inside Out" remake only shown in the States?
- 19 Dancer Chmerkovskiy
- 20 With 21-Across, Risk battles?
- 21 See 20-Across
- 22 "Ratatouille" remake about how to drink beer?
- 25 Trump tweet punctuation word
- 26 Ones getting up
- 30 Cleaner named after a Greek warrior
- 32 Deere rivals
- 35 Food fight projectile
- 36 "The Incredibles" remake about an English muffin with Canadian bacon, a hot dog topping, and hollandaise sauce?
- 39 Wolfed down
- 40 ___ fit
- 41 Its state license plate says "Life Elevated"
- 42 Dress down
- 44 Abril is part of it
- 45 "Finding Nemo" remake about a rasta writing a dictionary?
- 51 First show in a series
- 54 Lisa's grandmother

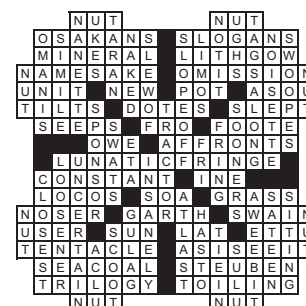
- 55 Glass on the radio
- 56 "A Bug's Life" remake about an apt picture for memes?
- 58 Action film weapons
- 59 You're looking at it
- 60 "___ On Down The Road"
- 61 Ohio college town
- 62 Sneaker brand with the slogan "Ladies First Since 1916"
- 63 One ogling
- 64 Sort of avant garde

Down

- 1 Hindu trinity member
- 2 Relating to sound
- 3 Warehouse owner, often
- 4 ID with two dashes
- 5 Rumor (about)
- 6 Big name in chocolate syrup
- 7 LGBTQ member
- 8 One-night stand pickup, maybe: Abbr.
- 9 Glorifies
- 10 Bridal covering
- 11 Chemical compound form
- 12 Comic ___ (font)
- 18 Phrase said by someone chipping in?
- 20 Total failure
- 23 It's called with the Curb app
- 24 Literary sarcasm
- 27 Summed up
- 28 Costa ___
- 29 Comedian Meyers

- 30 Fine show horse
- 31 Leap near the barre
- 32 One who might take the chair?
- 33 No longer used, in a dict.
- 34 Legal issue
- 37 Russian Jewish village
- 38 Horseshit
- 43 Southwestern bricks
- 44 Kasparian on "The Young Turks"
- 46 Coming-out announcement
- 47 Headache intensifier
- 48 Figure out
- 49 NASA gasket
- 50 Cold and rainy
- 51 Senators' disk
- 52 Vacation location
- 53 Pat on the back
- 57 Shoebox letters
- 58 Four string instrument, for short

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